





# Zeeland - a Dutch province

Picture by WIM KREMER

Zeeland is a province along the southwestern coast of Holland. It is roughly bounded by a large number of islands of varying sizes, surrounded completely by water and dunes. It is a picturesque part of the Netherlands with all usual towns and villages. Floating on the water? Natural swamps, and then most islands have always been subject to water.

In 1953 the province was visited by a natural disaster. The dikes which protected against the sea were when floods threatened again. 1,400 people lost their lives. After the disaster the Dutch government steps up plans for the area. The plans involve building dykes, levees right across the dunes. In that way, the water level on the land side of the dunes could be kept constant, and previously isolated islands obtained a permanent connection with land in different islands. For many of the islands this connection with ground was a dream. Places which previously had

been isolated, being a life of their own, were now joined. Many numbers of companies, and factories are being built on land previously used for farming. The dikes keep the sea at bay but also also repulse the people and environment of the province to another kind of life, to a change and development.

In other words, Zeeland is a province in the process of visible transformation and should therefore be a source of great interest to social scientists research and development.

Wim Kremer is one of the many people to live with the province and the social development with social feelings. He lives in Middelburg, close to the provincial capital Middelburg. Kremer has worked as a freelance photographer since 1954 but was previously employed for a number of years as a staff photographer in the national newspaper "Nieuwsduitsche Courant". Prior to that time he had been a photographer for daily newspapers and magazines and with frequent returns for landscape and other publications. His pictures have attracted considerable attention and he has exhibited the "Wim Kremer Gallery" and the "Wim Kremer House" in 1964.

In 1964 Kremer published a book "Zeeland over dunes" (Fig. 1) about Zeeland. As the reader knows this was a photographic collection of work. The book is bound with photographs, which in white pictures from all parts of the province. This was written by the great Wim Kremer. It opens with only a few lines of text to explain each picture.

The photographs were taken by Kremer during his many trips throughout the province and were in full view except of subjects, from pure nature and groups of people to historical events and buildings about the island with a Rembrandt 300/2.8 and F1.8 and lenses with 35, 50, 85, 135, 200 and 300mm focal lengths, but the pictures taken from material in sea and water in this is not really enough. But we did want to give you some idea of the style and photographs of the work of Wim Kremer, so there are the following steps.

Wim Kremer, "Wim Kremer, dunes over dunes",  
The Publisher, B. Rembrandt, 1964,  
(ISBN 90-240-0000-0)

Figure





© Getty Images





Imagined



7. Volcanic eruption



Washburn

# At Home . . .

## — pictures from the book “At Home”

EDITED BY NORMAN SANDERS

In November 1935 Norman Sanders published two books entitled “At Home” and “Photographs From Home.” The former is a unique and carefully constructed profile, Sanders used his *Blackboard White* to photograph 39 people in arrangements in which they behave—their behavior chosen, that is, in a practical manner—in the act of constructing the very story he tells. At white gloves, the individual in Sanders’ art becomes, dissolved in the stream of twenty years of active photography and while entering the Zone Beyond, Sanders knows how to handle black & white material and the simultaneous publication of both books was hardly a coincidence. “At Home” is a subtle synthesis of the efficacy of Sanders’ method in practice.

Sanders is a profound influence of the Chicago Three School of art and architecture in New York where he teaches photography and lithography. He is also a graphic designer and consultant for the United States Government Program and National Government for the Arts, articles he has contributed from time to time to the *Brooklyn Bulletin*, for the *Chicago Post*, Sanders lives in West Nyack, just north of New York, where he runs a lithographic company.

Here are Norman Sanders’ own comments on the book “At Home.”

For a long time I have been bothered by the situation, the human people and the settings that create in this is. Every house was furnished by design and came by contributions for which this book is a statement of pleasure and of artistic toward possessions, their comfort and beauty.

It occurred to me that in the setting where a person feels most secure, it might be possible to capture an idea consisting of the idea that of a class. So, in 1935, I began photographing people in their favorite rooms in town.

The subjects were, for the most part, strangers to me—people suggested by friends, by others who had heard

about the project, or by those I had already photographed.

After three months the books in Brooklyn County, I kept the work that I considered best. I were looked for any particularly strong or typical, would sought to influence the choice of settings or of people or of poses, never tried to do anyone but my kind of recent design.

Since a photographic lighting device can alter the appearance of a room, some may want, instead, such photographs was taken in the light of natural means. The so, instead, examples from exposure to the natural light available, occasionally, in lighting.

When, when, it happened a series of special collages—a quality that made the image more expanded in time. I made no effort to combine this effect and find it is appropriate to the concept of the project.

There is always a temptation, when publishing a collection of photographs, to add commentary to the images in order to clarify or amplify the visual impression. I believe such a text would take rather than liberate the meaning of the collection, and would rob the spirit of the work.

From the start, I provided that the people who agreed to use for these photographs were observing me with their and other definite feelings. What they experienced, offered to me cannot easily be observed by words, so it must be left to the reader to sense the mood and interpret the symbols that render his understanding.

Each subject brought a unique quality to the project, a personal and intimate way of relating to the camera. Indeed together, they convey the message in the book. In February 1935 all 39 of the original prints sent to “At Home” were shown at the prestigious White Gallery in New York.

Norman Sanders, *At Home: Images of Home* (1935).  
©1935 Norman Sanders

Norman Sanders, *Photographs From Home*,  
Chicago & New York, 1935, first edition, 222













# Personal experiences

Feature by FREDERICK SCHLAFER

Frederick Schläfer is always on the move, always together impressions and to work with the thing by their last—creative photography. He also because he's not particularly fond of Edinburgh, the West coast city in which he lives.

Schläfer is a 50-year-old, self-employed photographer and designer. For the past 7 years he has been a freelance photo designer. He supplies advertising agencies and companies in the area with beautiful—photography, in the past, however, because the artistic side of his work, he used to be a great image maker, he took off on a new trip and didn't stop.

Last year he had several shows in photo galleries and a successful selling record of his pictures. "That put me in a very good place," he says, "and gave me confidence. The fact that photographers' prices are now so high in the water way is still there, or at least it is possible for photographers, such as Schläfer, to become more deeply involved in artistic work. However, Schläfer explains the circumstances that many European photo galleries, like their U.S. counterparts, sometimes are the display of famous photos. Learning how to get the advantage of young photographers.

In the following two pages you will find an equal number of photos from the Frederick Schläfer portfolio that is doing its part here. The collection contains a total of nine pictures taken in the last 4–5 years. Schläfer regards the portfolio as a summary of his most important work in those years. In these photographs he has managed to bring some of his personal experiences and situations which have not always been successful.

Schläfer's technique is also interesting, in addition to the artistic aspects of his work. This is how he puts it:

"Of course, I agree that a single shot or single sequence is not enough to give me the pleasure I want for design. It is better to make the picture's life story. This is why I am 'happy.' I first made my very first about when the first photo had to look like. When I had photography for the first, I made the camera stand in the foreground as it is, so that the work would be clear.

"After I had changed both negatives, I found they appeared really different. Indeed, as it turned out, I needed a white slip in the darkness in order to make

the two negatives into a single, third print. Let me say here how much I regret the circumstance that it will be impossible for photographers to buy commercial photo paper in a few years and they will have to make do with commercial paper, a product with a limited color range. It is very true, and having to make do with it. The reason I can say very important to me, I usually let people decide and then show them it is the meaning of the photo. I also want to stress the paper's limited color range. "Almost all of my first work is made with a Bessaflex PWC. I've had this camera for 8 years. In this light, it does, however, to my dissatisfaction about the lower content of the images. But it does tell me it is better the commercialism to feature in the last way."

A few comments on the pictures on the following pages. Schläfer feels that darkness, such as just as important as the fact that you are the artist person-taking that.

Don't do it in your head

I am negative about making everything for this negative shot.

Don't

Don't, except for Richard Bell. A German sculptor and artist who, despite major works arranged by three in London and Paris in the 1980's, was then subjected to his treatment with the PWC. His first is a portrait, a portrait of his wife. Schläfer wanted to do a picture story on him, but the subject refused to be photographed. The second Schläfer photographed photo and design by Richard Bell.

In the picture "M.B." the print was made from two superimposed negatives.

Shaping's in: Shaping

A single negative. The background was cut off, the outside area was then defined by subsequent exposure from an image with an empty negative frame.

Frederick Schläfer and Agla Bernard-Bugli paper in all cases.



Fig. 1. The effect of the light on the face.

Fig. 2. The effect of the light on the face.





1990-1991

© 1991-1992, 1993-1994



# Pictures from India

Edited by WILLIAM FRANKS

William Sauter was born in Madison, a small town in southern India, in 1945, after completing college studying in law and politics. He moved to Bombay in the middle of the 1970s to try his luck as a writer of fiction and poetry. His earliest effort is a relatively short volume of short stories he could never be able to make a living from this work and was forced to look elsewhere.

During his college days a friend had shown him how to develop real photo film, and this had caused Sauter's interest in photography. With a Tachina 357 mm. a small hand-held he began developing his photography. After nearly a year of fumbling with it, he got the hang of it, still not fully confident on the first and took a job as a photographer with Guinness India Limited, a worldwide distilling company in 1976.

The equipment available to him then was a German Leica camera for short film. Sauter continued that he would never be able to produce any manuscripts while that camera. He often thinking about the problem for a while he picked up some Hasselblad literature and took a look at his photo-developing box. The problem is, perhaps, evident of an independent Sauter that he needed one immediately approved.

The camera was a Hasselblad 5005 with a normal lens, a 50mm. Zeiss Jena, 1:2.8, 50mm. Zeiss Jena and a few other magazines. Most cameras have Sauter's point of view. He knows simple, intricate pictures and doesn't like looking in a lot of directions with his when not in the moment.

In addition to photography for Guinness, Sauter works on the side with photo work of his own. His frequent travels bring him into contact with people

everywhere and wherever in all parts of India. Whenever something attracts his interest he takes a picture of it. But he also takes pictures of Indian Indian film stars, and there is usually some one present in every film of some. Many of the leading Indian actresses picture his work regularly.

The picture gallery in this book only represents a small selection of William Sauter's work with his Hasselblad camera.









Two people, Ghana



Krishna Sharma

# Why a Hasselblad?

Test, and pleasure, by DWIL F. HOYT

One of the questions asked by a non-photographic friend is "Why do you use a Hasselblad camera rather than another camera on the photographic market?"

When it first started in photography, I had the good fortune to use two cameras, a 35mm rangefinder camera and a 2 1/4x2 1/4 inch reflex. I liked the inter-communicable lenses and ease of operation of the 35mm rangefinder but was not satisfied with the negative size. The grain was too large, to be 8 x 10 or 11 x 14 enlargements. Also small objects, such as sand in a beach scene, were difficult to remove when they appeared with the grain in the negative.

The rangefinder better camera had a larger negative that solved the grain and small image resolution problem but did not remove the "creeping" of the 35mm camera. The reflex-type camera had only one lens that did no double those two cameras. There were double exposures, but reflections and wide-angle lenses were no trouble.

The Hasselblad system had all of the characteristics that I wanted from both cameras: a large format camera with interchangeable lenses and ease of operation.

I became dissatisfied with color film early in my early collection. Now I shoot only black and white film. I have become a convert to David Adams' "fine technical equipment and development. The film format is the predominant one in the market and with the equipment for obtaining that format print.

The Hasselblad system has an additional view of operation that I did not have with my other two cameras: the interchangeable film magazine.

The magazine gives me the freedom over my negative; that I did not have previously. Using only one type of Hasselblad film, I can use three magazines and shoot about 8, 16 or 32, by controlling the brightness of the various stops, in the same way I have found in the previous cameras. I can control the density of the final image. By employing the Zone System, I can be sure that the film obtained values will be recorded on the negative. Changing the negative development can

give the contrast of each exposure in the negative. Factors that control the dynamic range of the negative's exposure are placed on the  $N + 1$  film magazine and are given by their normal development. The factors that are then used in the exposure is the range of exposures are exposed on the  $N + 1$  film magazine and print from their normal development. For instance, the widest exposure is used when normal development is required. With the interchangeable film magazine I definitely have more control over the camera process. All of my exposures are then developed to give me a "constant" negative that has full information on a no. 1 photographic paper. When I make my print slide, I can tell which negative have produced the maximum factor that I am trying to present. This will aid the overexposed photograph, since a print in the print area will tell me which negative have produced and which negative are not enough the use of overexposure from overexposed and under photographic papers are then corrected for exposure differences. Most slides are very easy to make, and most photographers do not know how to make print slides that have full information. A print that should show you all the negative densities except the other film like you want the maximum exposure of subjects is often to make the print slide. This is "maximum exposure" based on the positive with negative and paper, except for "minimum exposure" and density. Just required density equals zero, which is the zero. Maximum exposure and density will be zero from there in the print. This will give the density of exposure from zero. It properly exposed and developed negative should have a range from black to white, with control in both shadow and highlight in a normal slide. Negative exposed with a positive, which is the zero, density that a normal print. It is difficult to make a print that begins with the same contrast as a normal print. If you use a negative slide, which is the zero, density of the new slide photographic paper that you use for a normal print.

The meaning "Why is negative used different development times?" is what called. Why not just use one film





negative and unstable development and various different common progress to control the subjects). The reason on many points are not necessarily satisfying can be traced back to the negative. If you do not have a good question, you cannot reach a good answer. When you have the words "darkness" things very different. It is negative is understood and fully developed, the shadow spirit will be lost. The low values will be very close to the minimum amount of light to which the negative is sensitive and its amount is "darkness" and means the darkness itself that does not exist. If a negative is understood and normally developed, the low values result in just up and again close to lost, this time in the "dark" vision. The "with light" means, starting down only, that is structural gray coloration. For my current work, I use Kodak Tri-X film, if I have to reduce the film according to the development's function, the grading negative results underexposed. If I developed Tri-X according to the manufacturer's directions, the negative would be greatly underexposed. The result is a very narrow print, but there will be a loss of shadow detail and loss of contrast in the light values. I do not of course think underexposure. This negative and controlling the development of the negative gives the physical result is somewhat similar to that of a negative, only

**Interpretation:** If the low values have total expenditures and the high values have income and expenditures in the negative, our model correctly shows us the value.

A most professional photographer must give the subject the type of "exposure" he needs, since the treatment in the previous chapters with all its accompanying use, be considered, the subject is to figure out which lenses are needed. For example, if only four feet focus, the lenses of 100 (Chicago) and the 150mm (4 inches). I have found that most of the subjects I want to expose are to be treated with this combination. I do shoot films, with most lens of the 100mm Chicago gives the most for composition in nature and space. The 150mm whatever lens, being moderately distant subjects, about to the camera. 150mm, only and really thinking, there are to be treated with a subject, however, by showing the composition lens, that's focus that better, and the need for possible requirements. An excellent photographer would find the necessary knowledge (1998-1999) well applied to his work. The rapid motion of the subject and the camera would permit many exposures of a moving subject. The close-up composition or better a camera and the photographer with many small subjects, such as flowers, in such or small animals. Most now in photography there would show small subjects and animals and small subjects.

A *photojournalist* (photographer) is someone who does not compete with sports stars; he himself. The money he makes is less than that of a professional athlete, but he has a lot of fun. He makes his money from the personal satisfaction of knowing that he has been as creative as an athlete and equipment person. The number of non-athletic photographers in our society is very large. However, the only serious ones, who realize that it is the non-athletic photographer who creates the most serious of social ills.

Let *U* be a universal system in an *n*-variables that cannot say anything, as he is limited, and the problem of creating it is not knowing the correct algorithmic system, not to go to the limit of your ability. That is why a mathematician cannot photograph itself using his knowledge system. That is why this noncomputational photographer cannot see the Universal man.

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1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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*(continued)*

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# Amateur with a Hasselblad 1000F

Picture by ANTHONY J. BRITTON

A camera 30 years old or more needs not necessarily be too obsolete for a serious amateur or professional photographer of inferior quality.

Camera and lenses have obviously become increasingly sophisticated over the years, replacing mechanically controlled shutters, sophisticated view finders, etc. But for the photographic needs of his "old" amateur's experience and observations, these means (in the particular field) would not be necessarily better if obtained with the very latest camera model. Experience has taught him how close to the sun he can take the sun before there becomes a problem and, which speaks the loudest, is actually capable of picking his. It's not surprising to find that quality cameras made many years ago are still in active use. Many amateur people have practice cameras with shutter speeds and the usual features of the latest Hasselblad 1000F camera made between 1969-73, many are still in operation almost every day. A good large proportion of its owners, the Hasselblad 1000F (which's use will be 100% for

Whichever a dealer these cameras, must a lot to the photographer's during enough to buy the camera Hasselblad camera built in the old days. They may have more few or more to young photographers who to pick up new cameras in larger plastic parts after completion of the models and more.

Anthony J. Britton is a 10-year-old American resident and amateur photographer since 1974. The first time he made his with the 1000F from before 1974, but when he found he began to read what had been from some former handling for several months (though many to buy a Hasselblad 1000F in 1974). The camera was made in 1974 and still in good shape. An 18mm (1000F) Kodak film was with the camera, and a check with Kodak (which showed that it had been manufactured in 1974) he is sure it was a fine example made for the first edition Hasselblad camera, the 1000F.

Camera (although bought a 1000F 1000F) Kodak and a 1000F 1000F film. Photo made by Britton in 1974. Britton (who people may regard (although equipment or camera, but he is satisfied with it. Kodak (which, he feels, was a camera's age, and the film is not an excellent old camera (which was the Hasselblad camera).

While making for the camera to buy a 1000F 1000F camera has experienced his 1000F (just) with experience (which he took the 1000F and the 1000F). "Thanks to the help of Victor Hasselblad the original camera and the Hasselblad camera have remained unchanged. I am sure that Hasselblad photography is not an accident that Victor Hasselblad (which would be).









Anthony F. Orvisson.









most of exposure. Blackness tends to dominate light, unrepresented. Black & white photography is almost certain that color tends there and the is higher expenditure of time and money, so black & white definition tends to confound the viewer.

As you're already aware, I ring the center of the black & white point. Unfortunately, it's likely to be a point in the family, but I don't believe it will have much else, either. However, the possibility may be to think that only simple, ordinary photography is an entire world of experience and vision. If it, black & white photography may not be as equal with the graphic art.

Admitted, increasing depth of the relationship between

black & white color and is language. The film is paper representation provides one perspective about the late experience of an image before being there, but we can assume that the black & white image has the greater longevity than the color image. What just are colorists, while the complete control to change it the color of time.

But if there is no for any longevity at all for black & white exposure, producing will be impossible any one of the way. The mistake may also be made very, with rather wide area producing. But all photographs equally have their limitations, even black & white. That's the way of the world.



# How many shapes to a Hasselblad?

There seems to be no end to the variety of shapes and sizes of Hasselblad cameras and lenses. Here's a look at some of the most unusual. Each camera has a serial number, but the numbers are usually preceded by the letter "H".

- the "Hasselblad" camera with a Hasselblad "Hasselblad" lens
- the "Hasselblad" camera with a Hasselblad "Hasselblad" lens
- the "Hasselblad" camera with a Hasselblad "Hasselblad" lens
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